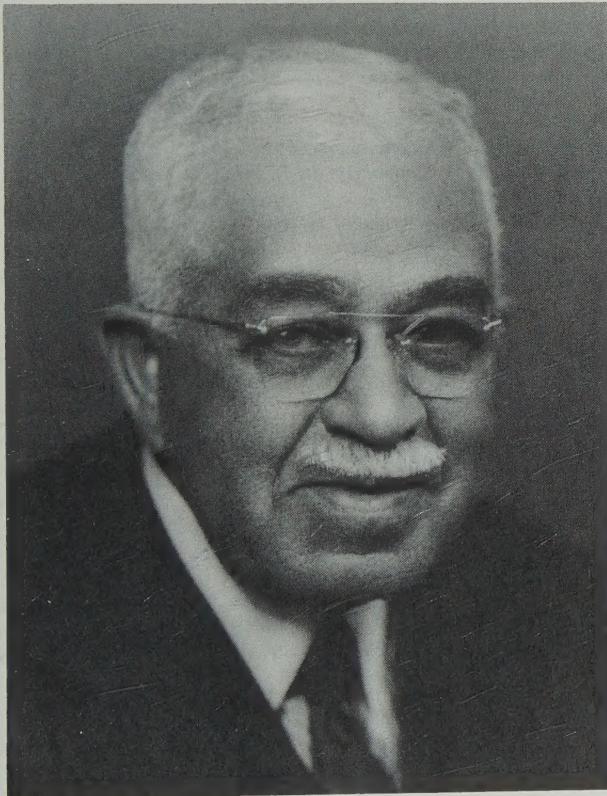


PACIFIC SCHOOL
OF RELIGION

The Hymn

OCTOBER 1966



HARRY T. BURLEIGH

The Hymn

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The President's Message

Two IMPORTANT ANNIVERSARIES

The year 1966 has many interesting associations but none more appealing to Hymn Society members than the birthdays of two of its most distinguished members, Clarence Dickinson and Luther Dotterer Reed. Each of them celebrated a ninety-third birthday in 1966. Dr. Dickinson was born in Lafayette, Indiana, May 7, 1873; and Dr. Reed in North Wales, Pennsylvania, March 21, 1873.

Sacred Music has been the general field of interest for both of them, and their contributions to it have been outstanding. Dr. Dickinson has to his credit a long list of choral works, and the musical editorship of the *Presbyterian Hymnal of 1933*. In addition is one of his greatest achievements, namely, the organization of the School of Sacred Music at Union Theological Seminary in New York: and his leadership of it for many years. In 1958 he celebrated fifty years as organist at Brick Presbyterian Church in New York City. This kept him in constant touch with sacred music at the parish level, and greatly enriched his musical leadership.

Dr. Reed has had a full life of Christian activity as pastor, musician, teacher, editor, author and administrator. His ecclesiastical relation has been Lutheran; but his interests and associations have reached far beyond his denomination. There is not space here to list his activities; but two important responsibilities of his latter years should be mentioned. From 1939 to 1945 he served as President of Mt. Airy Lutheran Theological Seminary in Philadelphia after many years on its faculty as professor and librarian. Perhaps the crowning achievement of his life was his work as Chairman of the Commission which prepared the *Service Book and Hymnal of 1958* which has united most of the Lutheran bodies in America in this common Liturgy and Hymnal.

We in the Hymn Society are deeply appreciative of the interest and help which these two men have given to our work. Earlier in 1966 I had pleasant contacts with both men whom I found in physical and mental vigor. We hold them both in deepest affection for what they are and what they have done. We extend our felicitations to them and trust that the coming years may deal kindly with them.

—DEANE EDWARDS

The Story of Harry T. Burleigh

CHARLOTTE W. MURRAY

TO be great in any artistic field of endeavor one must first be proficient in it; to be proficient one must have long and continuous preparation. Henry (Harry) T. Burleigh's preparation for his life's work may be said to have even predated his birth, for it was through his grandfather that the seed of musical awareness was to be implanted in this boy to bear fruit many years later when he became one of the finest singers and composers of his time.

Hamilton Waters, his grandfather, was an escaped slave from Somerset County, Maryland, who became blind as a result of the hardships of his early life including perhaps cruelties inflicted upon him. He and his immediate family were traveling towards Canada seeking freedom, but when they arrived at a location near Lansing, Michigan, a daughter, Elizabeth, was born in the wagon that was their mode of transportation. The family never reached Canada, but settled in Erie, Pennsylvania; and this is the town in which Hamilton Waters, though blind, found work as a lamp-lighter and a town-crier. Later he set himself up in business as a presser of men's clothes, in which pursuit he needed only an iron and a board plus the quickened sense of touch common to the sightless.

Because of his diligence and prudence he was able to send his daughter through high school and with his help she graduated from teachers college four years later. She tried to find the kind of employment for which she was trained, but in that pre-emancipation period there were no jobs for educated Negroes. She finally married, and of this union there were five children, one of whom was Henry Thacker Burleigh, known as Harry, born on December 2, 1866.

The father died while the children were still young, so the mother, Elizabeth, was compelled to seek work to provide funds for the support of the large family. The best work she could find was that of janitor of a school. On Sunday, with the New Testament in Greek at her

Mrs. Murray was born in S. C., the daughter of a Methodist minister. A graduate of the Juilliard School of Music, she taught music in the public schools of Washington, D. C.; was a choir member at Riverside Church, New York, and a soloist at Community Church, New York City; now is on the Music Committee of St. Mark's Church, New York, and is an executive member of the Hymn Society of America, and of Manhattan United Church Women.

elbow, she taught in the largest white Bible class in Erie. She was poorly paid for her regular work and had trouble keeping the wolf from the door. As soon as they could, the children worked too.

Years later Harry remembered how, as a little fellow, he led his grandfather around by the hand on his lamp-lighting tours, and how the old man would sing plantation songs to him and tell him plantation stories. From the time that he was able to work Harry sold papers, ran errands, helped his mother dust school-desks and later became a lamp-lighter like his grandfather. As soon as he was old enough, he entered school where in time it was discovered that he had a very good voice.

The gift which God gave him began to develop and blossom until a passionate love of music began to take hold of him and finally to dominate his life. His mother was faced with the necessity of doing extra work to supply the increasing needs of the family, and because she was intelligent and well-trained she was able to find employment serving at large social functions in the homes of the wealthy families of Erie. She was frequently employed by a Mrs. Elizabeth Russell who often invited distinguished musicians to her home to help entertain her friends. Harry's mother always informed him of recitals to be held there so that he could stand outside the window and listen to such a master as Rafael Joseffy, the Hungarian pianist. He listened to this particular artist one cold night as he stood knee-deep in snow, and as a result he barely escaped having pneumonia. When Mrs. Russell was told of this she gave him a job as door-boy so that then he not only heard but saw these fine musicians. They included Teresa Carreño, the Venezuelan pianist, also Mrs. Frances Knapp McDowell, mother of the great American composer, Edward McDowell.

Early Struggles

At the age of 16 Harry Burleigh began singing in choirs on Sunday and in the synagogue on Saturday. In the summer he worked on the Great Lakes passenger boats. He graduated from high school when he was twenty years old and began the study of stenography, working at this until he was twenty-six. Through Mrs. Jeanette M. Thurber, founder and president of the National Conservatory of New York, he learned that there were some scholarships to be given at the school and he at once decided to try for one of them. His mother encouraged him, patched his shabby clothes and borrowed money to enable him to travel to New York.

In 1892 he left Erie and arrived in time for the audition. He sang before the committee of judges, one of whom was Joseffy. For some reason there was a question as to his admission. Discouraged, he then

sought out the registrar whom he recognized as Mrs. McDowell. He showed her a letter of recommendation from Mrs. Russell, whereupon Mrs. McDowell interceded, and was finally able to arrange a second audition for him. She was thus responsible for turning the tide of events in his favor, and he received the desired scholarship. But for Mrs. McDowell's help he might have joined the chorus of a minstrel group that offered him a job. She gave him secretarial work in her office, continued to give him all the assistance that she could, and remained his unfailing friend throughout his four years of study. Because the scholarship paid only his tuition it was necessary that he be allowed to sleep in the building and to work as janitor and handy-man to provide funds for his living expenses.

The subjects he studied at the Conservatory were voice-culture, solfeggio, history of music, Italian, stage deportment, and fencing. In the orchestra he played double-bass and tympani. Some of his teachers were Reuben Goldmark, nephew of Carl Goldmark (harmony), Max Spicker (counterpoint), Christian Fritsch (voice) and Frank Van dir Stucken (orchestra).

During his first summer in New York he went to Saratoga and worked in a hotel where Victor Herbert led the orchestra and played cello there; but by the second summer his fine baritone voice had become known and he went back to Saratoga, this time as a soloist in an Episcopal church. When he returned to the Conservatory in the fall, he found that Victor Herbert was a member of the staff teaching cello. In later years Mr. Herbert and Mr. Burleigh became intimate friends.

The high point of his second year at the school was that Mr. Burleigh met the director, Anton Dvorak, greatest of Bohemian composers and one of the finest masters of instrumentation. Dvorak had accepted the directorship in 1892 having obtained leave from the Prague Conservatoire. Burleigh studied with him and the director became interested in the bright, eager student. He gave him much of his time outside of class hours and turned over to him the important work of copying his manuscripts. This the student did with an engraver's precision. He was so unusually skillful in his work that he was employed to copy scores for an opera-house in exchange for tickets to the performances.

"Go Down Moses"

In addition to copying manuscripts at the home of his director, Mr. Burleigh played and sang for him the old Negro spirituals he first heard from his grandfather's lips. These songs with their strange melodies and rhythms, their pathos and beauty made a deep impression

on the composer; he asked to hear them again and again, and became acquainted with many of them. On one occasion after Mr. Burleigh had sung "Go Down Moses," Dvorak exclaimed, "Burleigh, that is as great as a Beethoven theme."

Dvorak tried to develop a nationalistic school of music among his American pupils. He firmly believed that the Negro spirituals and the Indian melodies could provide American composers with a great source of inspiration from their own culture. He urged Americans to value and assimilate the songs of their own land for they were singularly and truly American. In 1893 before the New York premiere of his symphony "From the New World" he was quoted as saying, "These beautiful and varied themes are products of the soil, they (the plantation songs) are the folk-songs of America and your composers must turn to them. In the Negro melodies of America I discover all that is needed for a great and noble school of music." With such a feeling, one can readily understand why Dvorak was interested in Mr. Burleigh. As John Tasker Howard in his *Our American Music* so well expressed it, "The great Bohemian composer must have been gratified in having a channel for his theory in the person of Mr. Harry T. Burleigh."

Much of the discussion regarding Burleigh's influence on the music of Dvorak centers around the fact that Dvorak's famous symphony "*From the New World*," a *String Quartet* and a *Quintet* reflected the idiom of the Negro music. There were some who insisted that Dvorak made use of Negro spirituals in his great Symphony and this he denied. However, a remark attributed to Dvorak in the program notes for the *New World Symphony* quotes him as saying, "I tried only to write in the spirit of those National American melodies." Years later, in 1918, Mr. Burleigh wrote: "Dvorak saturated himself with the spirit of these old tunes and then invented his own themes."

Harry Burleigh trained several small choirs in New York and the vicinity but the pay was very meagre. He was singing in the choir of St. Philip's Protestant Episcopal Church in Harlem when, through Mrs. Thurber, he met the Reverend Dr. William S. Rainsford, rector of St. George's Protestant Episcopal Church on Stuyvesant Square, one of the most wealthy and prominent churches in New York. The clergyman told Mr. Burleigh that there would be a vacancy in his choir and recommended that he apply for the position as soloist. He did, and was the only colored applicant out of sixty contestants. He won the audition, thanks to Dr. Rainsford's strong support, despite some opposition to him on racial grounds; thus began a distinguished career which started in 1894 and lasted for fifty-two years.

His first solo there was Faure's "Les Rameaux" (The Palms) sung in 1895. This became a custom that was continued every Palm Sunday thereafter at both the morning and vesper services for fifty-two Sundays. Another custom inspired by Mr. Burleigh was started in 1903 in the form of a service of Spirituals sung by the choir under Mr. George W. Kemmer's direction. Many of Mr. Burleigh's choral and solo arrangements were sung by him and the 80-voiced choir, as well as arrangements by other composers such as Hall Johnson, Nathaniel Dett, Clarence White, and Alston Burleigh. This service attracted such huge crowds that police reserves were sometimes needed to handle the crowds. The pastor at this time was Reverend Elmore M. McKee. In 1940, Mr. Burleigh wrote a tune "McKee" which a number of hymnals use to the text, "In Christ There Is No East or West."

J. Pierpont Morgan was senior warden at St. George's Church and every Christmas Mr. Burleigh was invited to his home to sing Christmas carols. Mr. Morgan also expressed the desire that the soloist sing at his funeral. "Calvary" was the number sung by Mr. Burleigh at the final services for Mr. Morgan.

Mr. Burleigh said, "Spirituals are the only legacy of slavery of which the race can be proud. Into the making of these spirituals was poured the aspirations of a race in bondage whose religion, intensely felt, was their only hope and comfort. They rank with the great folk music of the world."

Honors Come

Harry Burleigh was honored on the 25th, 30th, and 50th anniversary occasions at St. George's. On the 30th anniversary he arranged "Let Us Cheer the Weary Traveler" as a recessional hymn. On his 50th anniversary a delegation from Erie, his hometown, attended and made a presentation. The congregation of St. George's presented him with a scroll and a purse of \$1500. There were 700 in attendance and Bishop Manning and Dr. McKee spoke.

For the first two years after graduating from the Conservatory Mr. Burleigh had continued to teach voice and solfeggio there, but soon, due to increasing success in the art of singing, we find him in such demand for public performances that he was compelled to devote his time almost entirely to appearances before audiences. In 1900 he became soloist at Temple Emmanuel, the largest, most out-standing synagogue in New York City. He remained there for twenty-five years and on the occasion of his retirement he received a testimonial on parchment bound in gold-tooled Morocco leather. The testimonial read as follows:

You have contributed much to the maintenance of the high

standard of excellence for which we have striven in the musical portion of our services. Your melodious voice and your artistic compositions have added greatly to the devotional attitude of the worshippers within our sanctuary.

His voice was beautiful and well trained and soon he was in demand for concerts and private musicales in New York City. He became an outstanding recitalist and was hired also as soloist for oratorios and music festivals. The base of his musical activities broadened and took him to many cities in the United States. He also made several European tours, singing in England where he had two command performances before King Edward VII. He sang for other crowned heads of Europe. Mr. Burleigh declared he found undue stress upon nationalism in music. He believed music to be a powerful instrumentality for international understanding. He sang in Hebrew, Latin, French, German, and Italian.

It was a long time after he graduated from the Conservatory that the idea of composing occurred to him, but by 1920 he was well established as a composer of no small distinction. His first efforts in composition were three songs begun in 1898: "If You But Knew," "A Birthday Song," and "Life." These were singable and showed a fine command of the principles of harmony and the gift of poetic imagination. He composed most of his songs between 1898 and 1935. A good number are sentimental ballads, a form much in vogue during the early twentieth century.

Songs and Ballads Composed

In 1904 William Maxwell Music Co. published his "Loves Garden" soon followed by "Jean" which became a great favorite. When he began to compose he used an upright piano borrowed from his publisher. His songs showed a fine sense of harmony and poetic imagery and from that time Burleigh's reputation steadily advanced. Some of his best known songs are "The Young Warrior," "Little Mother of Mine," "The Grey Wolf," "Just You," "Ethiopia Saluting the Colors," The Saracen Songs; "Five Songs of Laurence Hope" (considered by many to be his finest compositions), "Lovely, Dark and Lonely One" (words by Langston Hughes), "Passionale" (words by James Weldon J. Johnson), "By the Pool at the Third Rosses," "The Prayer," and "The Young Warrior," (this song, with words by James Weldon Johnson, who was minister to Nicaragua under President Roosevelt, was sung throughout the course of World War I by Pasquale Amato of the Metropolitan Opera with tremendous effect, and the Italian version orchestrated by Zandonai was used as a marching song).

John McCormack frequently sang "Little Mother of Mine." One night at a great concert at the Hippodrome when it was filled to capacity and one thousand persons sat on stage, the great tenor received vociferous applause after his rendition of this beautiful song. He turned to Mr. Burleigh seated near and beckoned him to come and share the honor with him but Mr. Burleigh smilingly and modestly declined. Some of the finest artists of his day used Burleigh's songs on their programs and it was in the role of composer of songs that he first attracted the attention of noted American critics and performers. Some of the artists who sang his numbers besides McCormack were Marcella Sembrich, Louise Homer, Lucretia Bori, Frieda Hempel, Margaret Matzenauer, Giuseppi De Luca, Sophie Braslau, Herbert Witherspoon, Ernestine Schumann-Heinck, Oscar Seagle, and Paul Althouse. Burleigh described song composing as his creative area in an interview in 1924 with A. Walter Kramer a noted composer and editor of *Musical America* who called Burleigh a composer by divine right, judging him worthy by virtue of the quality of his output. F. J. McIsaac, music critic of the Boston issue of "*Musical America*" named his as a worthy contemporary of Cadman, Carpenter, McDowell and others.

In a period when a Negro was seldom taken seriously in the artistic field, this was a signal honor for Burleigh. It is erroneous to assume that he rose to fame because of his spiritual arrangements since those songs only climaxed a career already eminently successful. The art songs are set to fine poems whose essence he understood, and he was able to blend text and music into an aesthetically satisfying whole. Again Kramer says, "He is a thinker, a man who writes music not because he wants to see his name on a program but because he feels it deeply, profoundly in the language of tone. He is contributing to American art songs examples of creative music that deserve worldwide attention and respect."

Asked one day by an interviewer how he felt toward the modern art-song Mr. Burleigh replied, "The text determines the character of the song. The kind of music one writes is governed by this solely, I believe. If the American composer will only remember that he is to look for poems in which the spiritual forces of mercy, justice, and truth play a part, he will be adding to the literature those things that have a big meaning. For me a poem must have more than just sentimental reference before I can set it. I read hundreds of perfectly good poems that I would never think of setting to music. There has been a neglect, on the part of our composers, of poems which in my estimation call out musical thought of real fibre."

Plantation Melodies

Harry Burleigh's contact with Negro folk music began in his early boyhood when his maternal grandfather sang spirituals to him as they walked through the streets of Erie hand in hand. This perhaps accounts for his pre-occupation with this type of music early in his career as composer. In 1901 he transcribed a group of plantation melodies for violin and piano. Four years later he brought out two more plantation songs. In 1910 an edition of Negro minstrel melodies (composed by Stephen Foster) were harmonized with a foreword by W. J. Henderson, music critic and lecturer at the Juilliard School of Music. All these are modest chordal settings and do not foreshadow the highly sensitive spiritual arrangements begun in 1917 with the arrangement of "Deep River," his first and perhaps his best known compositional effort of this kind dedicated to Mary Jordan, contralto soloist at Temple Emmanuel.

Unlike some of his younger contemporaries Burleigh did not confine his interests in folk music exclusively to the American Negro. In 1904 he arranged a setting of a Scottish folk song, "Ho-ro! My nut-brown maiden," in 1927 a Swedish melody "The Dove and the Lily," and in 1934 a traditional Surrey song, "Some Rival Has Stolen My True Love Away." His broader musical interests might have been due to his extensive travel and unusually wide range of professional contacts. In Burleigh's youth Negro spirituals were largely performed by quartets and choral groups. By 1870 the famed Fisk Jubilee singers had acquainted the world with the American Negro Spiritual, but before Burleigh's arrangement of "Deep River" there had been no written solo arrangements. Burleigh appreciated the value of these songs and like Dvorak and Coleridge-Taylor recognized them as the true American folk music and America's most distinctive gift to the music of the world.

Gradually there developed a broader view of the unique place of this Negro music and along with this development came a broader view of the place of Negro music resulting in a real love for it. Mr. Burleigh's contribution to this movement has been the setting of the old melodies to a musical accompaniment so that they could be used as solos in concerts and recitals. He maintained the dignity and pathos so prevalent in these songs, qualities which regrettably have not sufficiently been recognized and maintained by some of our current arrangers, soloists, and choral groups.

"Each one," says a musical authority, "is a classic in itself. Their success is attested not only by the famous singers who have included them on their programs but also by the increasing number of Negro and white composers who have arranged them successfully."

Solo Settings for Spirituals

"Deep River" (1917) ushered in a new era for this type of music literature. It is the first known arrangement of a Negro Spiritual for solo voice with independent piano accompaniment. Burleigh felt that artistic solo settings of spirituals would enhance their appeal and increase their popularity. "In the old forms," he says "spirituals were just simple tunes and only the Negroes could sing them because they understood the rhythms. They could harmonize them and get strange subtle effects but they were really hidden from the world. They had been in print for years but only since they were arranged have they become known."

The publishing of "Deep River" was a most successful venture and after the second edition some transcriptions were made, one for string quartet played by the Zollner quartet, one for organ played by E. Power Biggs, and one for violin and piano played by Mischa Elman. "Deep River" was followed by "Weeping Mary," "By and By," "You May Bury Me In The East," and a succession of others numbering in all over 100 arrangements. Thus was Mr. Burleigh established as a pioneer and an authority in solo arrangements, and by 1930 he had created for himself one of the most respected places in the panorama of American music. Oscar Seagle, baritone, was the first artist to include an entire group of Burleigh's spiritual arrangements in a vocal recital of any significance. Marcella Sembrich, Louise Homer, and John McCormick were others who used his arrangements. However, during second and third decades of this century Roland Hayes, Marian Anderson and Paul Robeson presented them in authoritative interpretations all over the world. According to Dr. Hugh Ross, director of the Schola Cantorum, Mr. Burleigh was a close friend of Kurt Schindler, founder of the McDowell Chorus which he developed into the Schola Cantorum in 1912. Schindler who made fine collections of Russian, Finnish, and Spanish folk-music used Mr. Burleigh's arrangements of Negro spirituals on his concert programs.

In a foreword to his spiritual arrangements Mr. Burleigh wrote the following: "The plantation songs known as 'spirituals' are the spontaneous outbursts of intense religious fervor, and had their origin chiefly in camp meetings, revivals and other religious exercises. They were never composed, but sprang into life, ready made, from the white heat of religious fervor during some protracted meetings in camp or church, as the simple, ecstatic utterance of wholly untutored minds, and are practically the only music in America which meets the scientific definition of 'Folk' Song.

"Success in singing these Folk Songs is primarily dependent upon

deep spiritual feeling. The voice is not nearly so important as the spirit; and then rhythm, for the Negro's soul is linked with rhythm, and it is an essential characteristic of most all the Folk Songs.

"It is a serious misconception of their meaning and value to treat them as 'minstrel' songs, or to try to make them funny by a too literal attempt to imitate the manner of the Negro in singing them, by swaying the body, clapping the hands, or striving to make the peculiar inflections of voice that are natural with the colored people. Their worth is weakened unless they are done impressively, for through all these songs there breathes a hope, a faith in the ultimate justice and brotherhood of man. The cadences of sorrow invariably turn to joy, and the message is ever manifest that eventually deliverance from all that hinders and oppresses the soul will come, and man—every man—will be free." (N.Y. 1917). (By permission of the Publisher, Franco Colombo, Inc.)

One of the most fortunate, significant and far-reaching periods in the life of Mr. Burleigh occurred as a result of his having been engaged as one of the editors at Ricordi and Co., Inc., internationally known music publishers. This came about because of his capacity for critical analysis and synthesis. For over thirty years he was such an important member of the staff that no piece of music was submitted to them which did not pass through his hands and rest its fate on his judgment. While at Ricordi's, he had a faithful ally in the person of Mr. George Maxwell who was managing director from 1911 to 1931 and the first president of ASCAP. A. Walter Kramer has this to say of him, "George Maxwell's whole-hearted championing of Harry Burleigh was a fine thing for it was he who was responsible for publishing Burleigh's too-little known art-songs and for making his spirituals nationally known."

Incomplete List of H. T. Burleigh Output

Approximately 100 arrangements of Spirituals

250 songs (31 uncatalogued)

Two groups of songs:

1. *Passionale*—words by James Weldon Johnson
2. Five songs of Laurence Hope

A group of Plantation Melodies

Choral Works: Spirituals 24 (S.A.T.B.), 4 (T.T.B.B.), 2 (S.S.A.), 1 (S.S.S.A.A.).

Sacred part Songs 3 (S.A.T.B.)

Secular part Songs 11 (T.T.B.B.) and 4 (S.A.T.B.)

Six choral responses to selected Holy Scripture by Rev. Karl Reiland.

Old Songs Hymnal

Plantation Melodies for piano and violin

Honors

- 1914—Became charter member of ASCAP through Victor Herbert's invitation.
- 1917—Spingarn Medal.
- 1918—Master of Arts—Atlanta University.
- 1920—Doctor of Music, Howard University.
- 1928—Burleigh Hall dedication—(Dormitory for men) Cheyney State College.
- 1930—Harmon Award (For distinguished achievement).
- 1941—Elected to Board of Directors of ASCAP.
- 1944—Fellow of Hymn Society of America.

Display of exhibits from state of Pennsylvania at the State Museum of Harrisburg of four outstanding composers: Ethelbert Nevin, Harry Burleigh, Stephen Foster, and Charles Wakefield Cadman (published music and photographs).

Harry T. Burleigh's name carved in stone on a buttress in St. George's choir-room to remain as long as the church endures.

During La Guardia's administration sang regularly over station W.J.Z.

After two years of illness Harry T. Burleigh died in a convalescent home in Stamford, Connecticut. His body lay in state and his funeral was held at St. George's Church on Thursday, December 15, 1949 (at the age of 82). A vast crowd filled the church to overflowing and he was buried in Mount Hope Cemetery in Hastings-on-Hudson.

Early in his career Mr. Burleigh married Louise Alston, and one son was born to them, Alston W., who has engaged in varied activities such as musician, choral arranger, actor, drama instructor, writer, and teacher. He lives in Washington, D.C. with his wife Erma, a retired public school-teacher. Alston is at present a teacher of social studies in a high school of Washington, D.C. and Alston's son, Harry T. Burleigh II, a doctor, lives in West Virginia with a wife and three children, one Harry T. Burleigh III.

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- Ralph Bullock—"In Spite of Handicaps."
- John Tasker Howard—"Our American Music." (Crowell publisher)
- American People's Encyclopedia.
- Collier's Encyclopedia.
- Dr. Frederick Hall—"Tones and Overtones." (Alabama State College)
- Ellsworth Janifer—(Phylon, Atlanta University).
- Benjamin Brawley—The Negro Genius.

Cradled in a Manger

6.5.6.5.

FRANCES MARTHA HUBBERT

SHIRLEY L. BROWN

Gently

1. Cra - dled in a man - ger, On the fra - grant hay,
2. Shep - herds on the hill - sides Saw a won - drous sight;

Lo, the Christ lay sleep - ing On that Ho - ly Day.
Heard the an - gel's mess-age, "Christ is born this night."

3. Hastened they their footsteps,
Found him in a stall,
Worshipped there adoring
Christ, the Lord of all.

5. Offered gifts and worship,
Lowly kneeling there,
To the little Christ Child,
Son of God most fair.

4. Wise men travelled to him,
Guided by a star,
Over plain and desert
From a country, far;

6. Come, we too, this Christmas,
By his great love led;
Lay our love and worship
At his manger bed.

God of Earth and Planets

6.5.6.5.

WILLIAM WATKINS REID

SHIRLEY L. BROWN

1. God of Earth and plan - ets Rang-ing out - er space;
 2. God of worlds and a - toms, Each a mas - ter - piece:

We in si - silent won - der Glimpsethy might and grace.
 Deep - est probes of sci - ence Awe and faith in - crease.

3. God of flow(e)r and ocean -
 Fragrance, beauty, power:
 Of thy love and bounty
 Share we every hour.
4. God of home and family,
 God our parents know:
 In thy love and knowledge
 We would live and grow.
5. God who sent us Jesus -
 Master, Friend, and Guide:
 We would call thee "Father,"
 In thy care abide.

The Place of Hymnody in the Ecumenical Movement

J. VINCENT HIGGINSON

THE history of the ecumenical movement and its relation to church music reveals a close association to liturgy. For some this is a serious study and for others a hobby. To take a long view of the ecumenical movement—a very long view—we can go back more than a hundred years to the era of the Oxford Movement and surprisingly even to earlier centuries that indirectly include the Reformation and the Catholic Counter-Reformation.

Going back this far seems an absurdity, since outwardly this was a period of antagonism. Yet, these years contained the seeds of ecumenism and produced the hymns which both Protestants and Catholics sing today. Hymnody has helped to level many of these earlier barriers. In a loose sense this early era might be called a formative period that gained a little momentum in the 19th and early 20th centuries, and burst into bloom in the wake of the Vatican Council called by Pope John XXIII. To us and Americanism, this was “the shot heard ‘round the world.”

How far we have come is revealed by such instances as a pastor in Milwaukee inviting the Lutheran congregation from a church down street to come and demonstrate what the congregational singing of hymns really can be; the chimes of a recently built Catholic church in Boston playing a concert to enhance the opening of a new synagogue a short distance away; and a recent ecumenical service held, I believe, at St. Paul, Outside the Walls, in Rome, in which Pope Paul VI joined with those of other faiths. A newspaper report spoke of it ending with the singing of “A mighty fortress is our God.” It might be well to remark here, that while this hymn is spoken of as the “battle-cry” of the Reformation, and was regarded as such in later years, recent research by a non-Catholic hymnologist reveals that it was specifically used to give strength to those who were tortured for their beliefs.

The 16th and 17th centuries which gives us a number of hymns, both texts and tunes, in common use today, is followed by another “formative period”—the era and aftermath of the Oxford Movement

(*A lecture delivered at the University of Redlands, Redlands, California, at an Ecumenical Conference, May 1966.*)

that delved into Latin hymnody as well as Greek and German hymnody in hope of replacing psalmody by hymns in the Anglican church. As for Latin hymnody, the point to be stressed is the interrelation with liturgy. This body of hymnody had been a dead letter to them for centuries, and the revival has given us the translations to the vernacular. Catholics in turn used these translations which were made in the period following the Catholic emancipation in England. (Furthermore a great many of these translations were made by non-Catholics, before they became Catholics.)

Twenty-five years ago Catholics would look askance at any Catholic authority recommending the *Episcopal Hymnal, 1940* as a source of hymns for Catholic worship. In recent times this has been said *more* than once. The latest official liturgical book for use at the altar is the Sacramentary, which contains recent vernacular translations, such as the Prayers and Prefaces. The publisher of one of the editions was shown an Anglican Missal published about a decade ago and some of the technical features were adopted. He decided to set the music for the Prefaces entirely in black and not to use the traditional red lines with black notes. This seems a small item, but some of the traditionalists strongly voiced their opinion in favor of the older and traditional style.

The *St. Joseph's Missal* for the laity, published at Eastertide, 1966, and the latest edition of the *St. Joseph's Sunday Missal and Hymnal*, reveals a list of hymns, two-thirds of which appear in non-Catholic hymnals. The same might be said for other recently published Catholic hymnals. It is hardly needless to observe that such would not have been the case a decade ago.

This latest edition of the *St. Joseph's Sunday Missal and Hymnal*, published a few months ago, adds another feature. Extra psalm verses have been included for the Introit, Offertory and Communion. This complies with the wishes of the Church to return to the use of psalmody, and especially so in these processional parts of the Mass. It is desired that the congregation sing the antiphon and the choir the psalm verses. This, however, has created a problem since many of these antiphons (Introit, Offertory, Communion) are quite long. To make it easier for the congregation, as found in the *Gelineau Psalms*, which are now widely known and used, an optional set of shorter antiphons was announced for publication as of December 1965, and will likely be available in the near future. The new antiphons will be published in Latin and translated into various vernacular languages. How this will affect the older traditional antiphons and their chant melodies remains to be seen but it is obvious that their use will be even more infrequent.

A Sixty Year Old Movement

When did this present modern liturgical movement begin? The developments of the past few years are likely to astound future historians of our times, but it was not a cloud-burst. Actually we date it to a day over sixty years ago, St. Caecilia's Day, November 22, 1903 when the Motu Proprio, of Pope Pius X was issued. The document concerned liturgy, and church music as the "handmaid of the liturgy." This resulted in the establishment of Liturgical Conferences by Catholics, and non-Catholic groups followed in later years. The National Catholic Liturgical Conference, in a little over twenty-five years has grown from the 1,500 or so at the first meeting to over 35,000 at the St. Louis meeting of 1964. As a result, meetings are now held on a regional basis, and Protestants invited. We can agree with one non-Catholic author who says, "Even within the United States . . . hardly a single Protestant denomination has remained completely unaffected by the new thought and practice."

As for non-Catholic groups, a meeting of the Episcopal Wichita Liturgical Conference held about three years ago in Wichita, Kansas, deserves mention. Father Thomas Nolan was asked to address the conference on Catholic Liturgy. Among those present were the Catholic Bishop of the diocese, a monsignor, and the late Father Gerald Ellard, S.J., a renowned liturgist and spokesman for the Catholic Liturgical Movement in this country. Father Nolan's address was climaxed with an incidental remark concerning the possibility of an ecumenical hymnal. This caught the attention of the press and the results—phone calls, interviews, and many letters—surprised the speaker himself. Several years ago a Catholic hymnal was examined by Dr. Hugh Porter of Union Theological Seminary, New York, which he thought might be used as the basis for an ecumenical hymnal. The late Dr. Ruth Messenger also reported a similar remark by another non-Catholic hymnologist. A recent copy of the periodical, THE HYMN calls attention to an ecumenical hymnal among Protestant groups and mentions one that has already been published.

To return to the period following the Motu Proprio of Pope Pius X, an English priest, Father Maloney, conceived the idea of a summer school at the Solesmes abbey on the Isle of Wight. The monks had moved there after they were exiled from France. Among those who lectured at the summer school was Dr. Harold Becket Gibbs, who later taught the Chant courses at Union Theological Seminary, N.Y. Dr. Gibbs was a one-man propagandist of the ecumenical spirit. Another who lectured at the summer school, a friend of Dr. Gibbs, was Canon Wilfrid Douglas. Canon Douglas' interest in the chant

with vernacular texts, dates from this time. His work has been carried on by Sister Hildegard. Needless to say, in the days before the use of the vernacular in the Catholic liturgy, Sister Hildegarde was consulted by some Catholic leaders of the vernacular movement who indirectly profited by Canon Douglas' monumental work.

This first quarter of the 20th century saw a definite change for the better in Catholic hymnals. The process of improvement resulted from greater awareness of the liturgy and its meaning in both England and America. In England the work of Sir Richard Terry was to influence further progress in America. Some may remember Terry as choir-master at the Catholic Westminster Cathedral or for his study on the *Scottish Psalter* of 1635, and the *French Psalter*, but for Catholics it is also his revision of the *Westminster Hymnal*. As editor of the 1912 edition, he was not satisfied, as he could not make the sweeping changes he envisioned. However, the 1912 edition included a number of melodies from non-Catholic sources, among them those of Tallis, Tye, the French Psalter, Gruger, Hintze, Bach and older German Gesang-buchs. (He wrote a great many new melodies himself under the pen name of Lawrence Ampleforth). He planned further improvements for the 1940 edition but did not live to see the final results, although a larger number of selections from non-Catholic hymnals were included. American hymnals published since that time have borrowed from both books and increased the number of hymns common to Protestant hymnals.

Pius X School—The Hymn Society

In America, the Pius X School of Liturgical Music, now celebrating its golden jubilee, played the part of a leader in the more silent years of the ecumenical movement. Many non-Catholics attended the school and taught there. Ernest White was one and the late Dr. Ray Brown, a professor at the General Theological Seminary, in New York studied chant there.

When one speaks of hymnody in the American ecumenical movement The Hymn Society of America must be credited with a large share of the progress made over the years. The writer is more familiar with the events of the past twenty years, a period when great advances were made in the ecumenical or as some would rather say, the Christian Movement. This is revealed by the Papers of the society, its periodical, THE HYMN and the pamphlets of new hymn texts published by the society. Several papers of the society by Dr. Ruth E. Messenger speak for themselves. They include: *Christian Hymns of the First Three Centuries*; *The Praise of the Virgin in the Early Latin Hymns*; and *Latin Hymns of the Middle Ages*. Her last writing was a share in preparing

A Short Bibliography for the Study of Hymns, which included references to all religious groups.

Two other papers show a similar ecumenical spirit. The first, *The Revival of Gregorian Chant; Its Effects on English Hymnody*, was given at a meeting of the Hymn Society of America held at Union Theological Seminary with a small group of Catholic working girls singing a few examples of Gregorian Chant, without organ accompaniment. It was one of the best attended meetings of recent years and in substance showed how the Oxford Movement generated the ecumenical spirit that was expressed more openly in later decades.

The other Paper, *The American Indian Missions and Hymnody*, was an address as part of the thirtieth anniversary of the Hymn Society. The festival included a non-Catholic service, and a Catholic service at Blessed Sacrament Church, New York, in 1961 in connection with the International meeting of the American Musicological Society in New York, the Hymn Society held a Hymnological Conference. The chairman was Dr. Walter Buzin who was responsible for arranging the meeting. Others included were Dr. Konrad Ameln from Germany, also a Catholic speaker, and a Presbyterian speaker. The fortieth anniversary of the Hymn Society was also celebrated with a non-Catholic and a Catholic service. This time, for the Catholic service, the Society met at St. Joseph's Archdiocesan Seminary, in Yonkers, N.Y. for a Bible Devotion prepared by the seminarians. There was also an organ recital on the recently installed Casavant organ. A few of the students from Union Theological Seminary attended and they were invited for supper with the St. Joseph's seminarians.

Ecumenical Hymn Projects

THE HYMN, the quarterly publication of the society, is highly regarded. It was started with Rev. George Litch Knight as editor, and later Dr. Ruth Messenger took over. The issues over its seventeen years show a highly ecumenical spirit. As for the late Dr. Ruth Messenger, her wide hymnological interests brought her in touch with many Catholics. Shortly before her death two years ago, she was invited to prepare articles on Latin hymns for the new *Catholic Encyclopedia*. Ill health made it necessary to decline. Within a few days of her death, the writer's last conversation with her concerned chiefly a short article on the *Dies Irae*. Publication was delayed until it was read to her. No doubt, many others, as was the case with the writer, joined the Hymn Society to meet this scholarly lady and share her interests, for she has done so much in aiding the progress of hymnody in America.

Two other projects of the Hymn Society are of importance in the ecumenical movement. The society has shared in hymn contests of several religious groups, and has also published pamphlets of new hymns from time to time. The April issue of THE HYMN lists twenty such pamphlets. The latest is "My God Is There Controlling," by William Watkins Reid, the chairman of the Executive Committee. It contains sixty-five new hymns of his composition, a few of which have already been set with new tunes. Many of the hymns contained in these twenty pamphlets (1947-1965) have since found a place in recent Protestant hymnals.

Revised editions of Protestant hymnals also show a growth in the ecumenical spirit. This is true of the Unitarian, Methodist, and other hymnals. While only one melody from the Jewish hymnal appears in our hymnbooks, the Jewish *Union Hymnal* has made alterations that have brought hymns of the Protestant tradition into its pages.

The Julian Dictionary

Possibly the most significant example of ecumenism in hymnody is Julian's *Dictionary of Hymnology*, which with supplement dates to 1907. There is no need to go into detail as the work is familiar to our readers. At present it is going through a revision. A counterpart to this work is the *American Dictionary of Hymnology* now in preparation under the competent guidance of the renowned American hymnologist, Dr. Leonard Ellinwood. The work is now well advanced.

A short time ago, an American Catholic hymnal, of the new era, published with hymns for the Mass, sent out an advertisement saying they were the first American Catholic hymnal to contain Protestant hymns. This is more bombast than boast. Right here we must observe that there is no such thing as a Protestant or Catholic hymn tune. As for the text, the doctrinal content limits them to specific religious groups, but often slight alterations make them acceptable for other hymnals. About four years ago a Protestant clergyman sought to make a list of hymns that might be acceptable to Protestant groups as well as Catholics. After several phone calls back and forth he reported that even among non-Catholics the only hymn he could find that was seemingly acceptable to all, was Newman's "Lead, kindly light."

To return to the "boasting" Catholic hymnal, it is evident that the person who wrote the blurb had a limited knowledge of American Catholic hymnology. In fact the first American Catholic hymnal, was edited by a non-Catholic, John Aitken in 1787. It contained the tune *Easter Hymn* for "Christ the Lord is risen today," from the *Lyra Davidica*. Two American Catholic hymnals dating from 1884, which

are not entirely dead yet, forcefully show how false the claim is. The *Catholic Hymnal* of the Paulist Father, Alfred Young, which contained many melodies, if not all, of his own composition, included such texts by non-Catholic hymn writers as the following:

- Angels from the realms of glory (Montgomery)
- Christians awake, salute the happy morn (Byrom)
- Holy, holy, holy (Heber)
- Wake, wake for the night is flying (Nicolai—Tr. Winkworth)
- When I survey the wondrous cross (Watts)
- O Jesus, thou art standing (W. W. How)
- As of gladness men of old (Dix)
- Hark! the sound of holy voices (Wordsworth)
- O perfect love (Gurney)
- The voice that breathed over Eden (Keble)

The *Roman Hymnal*, of the Jesuit, John B. Young, 1884, contains texts from Catholic sources, but the list of tunes reveals a number of melodies by prominent non-Catholic composers. These include Croft, Dykes, Turle, Smart, Hayne, Elvey, Sears, and Marsh. Some of these are from a less known source, the *Bristol Hymnal*, 1863, enlarged edition 1881. A few of these have been perpetuated as part of the appendix to *Hymns Ancient and Modern*.

One other American Catholic hymnal must be mentioned in the light of its influence on 20th century American Catholic hymnody. This is the *St. Gregory Hymnal and Choir Book* of Nicola A. Montani, 1920, revised with a supplement in 1940 and again in 1965. This hymnal set a standard, and those appearing after 1920 had little chance of success unless they matched its high quality. It was the harbinger of a new day in Catholic hymnody. Some of the hymns from its pages were used during the funeral of President Kennedy and the subsequent memorial service.

Hymns of the Reformation Period

The foregoing gives a general view of present conditions. Now we can profitably turn to a survey of the Reformation period in the light of future ecumenism. As noted earlier, this seems an absurdity, for it was certainly not an era of "good feeling." Nevertheless, the leaders who changed or discontinued many of the religious practices of the earlier years, were loath to give up all the hymns and melodies they loved so well. While new texts and tunes appeared, many of the tunes bore a significant likeness to the old plainsong melodies. It is a coincidence that the word *choral* used in Germany for the chant, became *chorale* a development that still continues as synonymous with the Lutheran

movement. In the time of Bach, many of these old tunes arranged from the chant were still fairly close to the originals. In hope of showing this relation, Sister John Bosco has made a study of the Bach chorals, titled "The Bach Chorals and the Chant." Here the likeness to the chant tunes is traced by a juxtaposition of the melodies. In the ecumenical movement of the day, the Bach chorals have increased in number in Catholic hymnals, and they have been used as settings for newly composed hymns. One of these projects has developed among a group of young Jesuits. Two of their new hymns were sung at a recent Liturgical Week. The *Piae Cantiones*, 1582, is a treasure preserving the melodies of this earlier period and now best known in the carol collections edited by Helmore with the texts by John Mason Neale and later collections of carols and hymns.

The editors of early German Catholic gesangbüchs were not opposed to including texts and tunes by Lutherans. Leisentrit's *Gesangbuch*, 1567 which was enlarged a few years later, became source material for future German gesangbüchs. Leisentrit included twenty evangelical texts, with revisions, four of them by Luther. Likewise fifteen of the melodies, although a small percentage, were from Lutheran sources. Corner's *Gesangbuch*, 1631, also had a broad non-Catholic base. The melodies for example included twelve from Lutheran sources, three from the French Psalter, and one from the Bohemian Brethren. What are some of these better known tunes? In Liesentrit we find "Von himmel hoch," and the *Ave virgo* tune, Corner's included the "Passion Choral." The *Cöln Gesangbuch*, 1623 has the now well-known tune for the text "Ye watchers and ye holy ones," which is possibly based on an earlier Lutheran melody by Greiter, 1511. Surprisingly both forms of the melody are given in the *Westminster Hymnal*, 1940 (Nos. 51 and 145). The tune SPIRES, more commonly called the "Pope and Turk" tune is now found knowingly or unknowingly in a Catholic hymnal. It might just as well remain.

The Singing of Psalms

Psalms, as we noted earlier in reference to the more recent hymnals, is a renewal of an earlier Catholic practice among the laity. The metrical psalms of the French Psalter were the likely inspiration for a similar effort in German lands. About ten of the Genevan Psalter tunes appear in American Catholic hymnals. The most frequently found are *Bourgeois* (fifteen hymnals), and *Toulon* (four hymnals), and *Old Hundred* has appeared in practically every recent Catholic hymnal.

A little-known book, is the German Catholic Psalter, with metrical texts, *Die Psalmen Davids*, 1582. A young priest, Kaspar Ulenberg,

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composed the tunes, and he was evidently surprised at their popularity. Editions date from 1603, 1610, 1613, 1671 and as late as 1701. Other editions were published for the diocese of Dusseldorf, 1606, and later another for Mainz. The melodies were confined to twenty pages and in some cases served for several texts. Some were taken into other gesangbüchs and one was so popular that it appeared in sixteen of them. A few are found in present day American Catholic hymnals.

Perhaps now, it is more evident that the stormy period following the Reformation era has contributed a fair part of the hymnody in present day ecumenism. The possibilities were long delayed but are now showing their worth and aiding the progress towards unity.

While psalmody was the basis of singing in the Anglican church until hymns were finally admitted and authorized, hymns for private use were not forgotten. A prime example is John Austin's *Devotions in the Antient Way of Offices*, 1668. This, in simple terms, means that it was based on the Roman Breviary. Austin's book contained prayers, psalms and hymns arranged for every day of the week. It is from this collection we get "Come Holy Ghost, send down thy beams," and "Hark! my soul how everything." That several editions followed proved its popularity, for a Catholic book of that period in England was a black market article. Furthermore, the old tradition was so strong that three adaptations were made for Protestant use. One so mutilated the original that it was denounced and left by the wayside, but that of George Hickes, printed in 1687, was close to the original, and went through five editions by 1715. It is not surprising that it was reprinted again in 1846 as a result of the interest of the Oxford Movement in the Breviary and its hymns. In fact, Austin, as author, was forgotten, and the book was commonly referred to as Hickes' *Devotions*. John Wesley, was interested in Austin's hymns and altered some of them for his own use. These include, "Behold we come dear Lord to thee," "Jesus behold the wise from afar," and the altered "Behold my dull soul how everything."

We turn now to another item that gradually became a feature of the Oxford Movement and influenced the editors of hymnals—the *Christian Year*. Here we mean the term the Christian Year, in a liturgical sense, not Jon Keble's hymns the *Christian Year*, 1827, which nevertheless emphasized the point and was highly appreciated in his day. Incidentally, we celebrate the 100 anniversary of Keble's death this year. The Christian year was revived in this period through references to the old Brevaries. This affected the organization of hymnals and established such categories as Advent, Christmas, Lent, etc. Such is also true of Catholic hymnals, for it corrected the 1850-1860 hodge-podge.

In England the Christian year did not come from the high churchmen, for it seemingly was first used in an evangelical book of *Psalsms and Hymns*, 1794 of Basil Woodd. The idea was further examined in the lectures of Bishop Lloyd of Oxford, on the sources of the Prayer Book (1829). Frederick Oakeley, better known to many as the translator of the *Adeste Fideles*, attended the lectures, and through some devious connections was able to ferret out the needed Roman Brevaries to supply the demand created by the lectures. William Palmer's lectures at Magdalen College and his *Origines Liturgicae* revealed other facets of pre-Reformation times. Perhaps one of the more significant events of the day occurred when Newman visited the father of his deceased and close friend, Hurrell Froude. As a memento of friendship, he was given the Breviary used by Hurrell Froude. A study of the Breviary resulted in *Tract 75*. This tract discussed the Breviary and translated a portion of it. Newman's biographer says he kept this Breviary close to him, and it remained on his desk to the time of his death.

The antiquarian spirit touched architecture and chant as well as hymnody, in the mid-19th century. A. Welby Pugin was a leader in the current revival of Gothic architecture, the old chant books were discovered, and interested parties were publishing a number of the old melodies including the hymns. The *Hymnal Noted*, 1852, enlarged in 1854, contained a great many of Neale's translations, most of which were based on the Latin texts of the old Sarum (Salisbury) books. There are two good reasons for Neale's interest in the Salisbury liturgy. First, the text of the hymns were those antedating the revised Roman Breviary versions; and second he thought that Sarum was an English rite, and for this reason the translated hymns would have a better chance of acceptance. In this, however, he was wrong for Sarum was a Roman rite. In any case we have benefited by Neale's translations. A number of these were taken into *Hymns Ancient and Modern*, which was fortunate since the *Hymnal Noted* never had a large circulation and is now forgotten, save by some antiquarian hymnologists.

As great as Neale's contribution was to Latin hymnody, his hymns based on the Greek liturgy were in a sense, a greater achievement. In translating them, Neale had no precedent. While they were a stumbling block to others, Neale's solution was simple enough—paraphrases. Although religious prejudice still dominated these years of the post-Oxford period, they produced hymnic material that greatly affected and enriched the ecumenical spirit of a later day.

While we think of Pope John XXIII as a leader in the ecumenical movement of our time, there were signs of a new "Second Spring"

several years before he became pope. All that was needed was the spark to set it in motion. This came through the introduction of vernacular hymns into the Dialogue Mass. *Musica Disciplina*, the decree that authorized them, specified not just hymns, but hymns suited to the periods of the Offertory and Communion of the Mass, and suitable Processionals and Recessionals. In brief hymns honoring the saints were now reduced to a very limited minority. Hymns for the period of the Communion were sufficiently numerous for a start but the Offertory hymns were practically non-existent. Processional were likewise needed. A few of the earlier American hymnals contained Mass hymns based on the old German Singemesse, but they fell into disuse and save for one Offertory hymn text, which was altered, they were of little use. Since these hymns were needed in a hurry, where could one turn? Simple—the *Episcopal Hymnal, Hymns Ancient and Modern* and the *English Hymnal*, were ready sources. Here was a treasure house that contained some Catholic hymns and tunes and preserved others from the period of the Reformation and Oxford Movement. Besides there were a number of others from non-Catholic sources to serve the new demands. As the years advanced the number of hymns from such sources increased until a Catholic hymnal of 1966 appears like a hymnal from another planet in comparison with a hymnal dating from the 1950 decade. This was an opening wedge and the attitude of Protestants towards Catholics began to further change for they realized that here was a subject we could discuss until Doomsday without heat or rancor, and with profit for us all.

Gradually new hymns were written to supply the need for Offertory and Communion hymns. One of these has been recently taken into a non-Catholic hymnal and also appears on a list for use in schools. The text, "Where Charity and Love prevail," is inspired by an antiphon for the Mandatum of Holy Thursday, or the Washing of the Feet. One stanza is a strong plea for ecumenism:

Let strife among us be unknown,
Let all contention cease,
Be his the glory that we seek,
Be ours his holy peace.

The last stanza however is still more strongly expressive of the ecumenical spirit that should unite us all:

No race or creed can love exclude
If honored be God's name,
Our brotherhood embraces all
Whose Father is the same.*

* Verses by permission, World Library of Sacred Music.

Anthem and Prelude Literature

EDWARD H. JOHE

ALLELUIA-CHORALE FINALE FROM
CANTATA No. 142—J. S. Bach;
Arr. for three trumpets and organ;
Frank Campbell-Watson; H. W.
Gray, \$2.00.

This is the final movement of the Christmas Cantata, "Unto Us A Child Is Born." The melody of the chorale is based in the trumpets, while the organ plays a florid figuration. The organ part include trumpet parts in concert pitch. Separate trumpet parts in B flat are included with the publication.

O WHAT THEIR JOY AND THEIR
GLORY MUST BE—Drummond
Wolff; SATB; 30¢; Concordia
98-1750.

This is a fine hymn for a memorial service or "All Saints Day." The music is easy, with organ interludes being added between hymn-style voice parts. The hymn is by P. Abelard, translated by J. M. Neale with the plain chant melody.

TWO-PART CANONS ON CLASSIC
HYMNS AND CHORALS—Carl Schalk;
Set I; 40¢; Concordia 98-1762.

These offer a new dimension to a new appreciation and use of great hymns of the Christian religion and could be a source for introducing choristers, young and old, to the fun of polyphonic singing and freshening up their voice point about hymn singing. A variety of vocal and instrumental combinations are possible for their performance.

Concertato: HOLY GOD, WE PRAISE
THY NAME—Arr. Walter Pelz;
SATB—3 Trps-Organ; 35¢; Augs-
burg 11-9202.

This is an 18th century German hymn with a tune from Allgemeines Katholisches Gesangbuch set in concerto fashion for Congregation, Choir and Trumpets, the score for the latter in B flat, is included in the Anthem score. Stanza 1 in unison; stanza 2 unison with choir descant; stanza 3 for choir; stanza 3 unison with choir descant and trumpet trio score, roaring above.

AS MEN OF OLD—Seth Bingham;
SATB; 30¢; H. W. Gray #2815.

This is from "Ten Stewardship Hymns," by Frank Von Christiansen. Bingham's music is brisk in sound and tempo. The tune has a model flavor which is quite attractive and which blends with the plea of the words. It is not difficult and the stanzas build into an exceptionally wonderful final stanza climax.

DAVID'S LAMENTATION—William Bil-
lings; Arr. for SATB by Theron
Kirk; H. W. Gray #2789, 20¢.

An easy, direct, (four page) setting of a scene from 2 Samuel, wherein David the King, laments for his son, Absolum.

GOD IS MY SALVATION—O. C. Chris-
tiansen; SATB; 20¢; Neil Kjos
#62.

This great text of encouragement

THE HYMN

from Isaiah is herein given a very direct (not overstated musically), relatively easy setting with interesting music. A wonderful climax is achieved at the peak of the text. The accompanist is optional.

DAUGHTER OF ZION—O. C. Christiansen; SATB; 20¢; Neil Kjos #61.

Suitable either as an Anthem or as the Introit for Advent II, this acappella setting uses a six and nine beat metre which overcomes the dance beat usually associated with these metres. It is four pages of not difficult but appealing music.

O MEN OF CHRIST ARISE—J. S. Bach; W. B. Olds; SATB; 16¢; M. Witmark #W-3241.

A hymn of Charles Wesley finds a good musical companion in this chorale tune (*Ich hotte treulich still*). Stanza 1 uses the four part chorale, stanza 2 is an original melody for either solo or unison men. The final stanza returns with the chorale in unison.

DECK THYSELF, MY SOUL, WITH GLADNESS—J. S. Bach; Arr. SATB by Homer Whitford Flammer #84552.

This well-known communion chorale is given interesting treatment of vocal sectioning which gives enough movement contrast without creating the feeling of being "over-arranged."

Christmas Preludes—

Lo, How a Rose e'er Blooming—

Ray Davidson; Abingdon Press #APM-442; 50¢.

An easy choral-like setting in colorful harmonic writing and in the original rhythm of the tune.

Two CHRISTMAS PRELUDES—Robert J. Pievelli; Abingdon #APM-447; \$1.00.

These are trio-like settings of the well-known carol tunes, "From Heavens Above" and "Gentle Mary Laid Her Child." They are not difficult and with the right registration, have the sound of disciplined chamber music.

Partita on "OUR FATHER, THOU IN HEAVEN ABOVE"—George Heusenstamm; Concordia, #97-4649; \$1.50.

This opens with the "Vater Unser" Chorale, followed by seven variations. The composer is a new one to me, but the music is 17th-18th century German with the variations (brief movements) in the usual classic, partita form. It does have an exciting final movement—a fugue.

Two PRELUDES IN CONTEMPORARY SOUND—I. Triptych—Jan Bender; Concordia, #97-4791; \$1.25.

This is original program music, abstract in that it is imaginative. To me, the music achieves its intent as indicated by the title of each movement. It is not difficult but would require thought in registration planning. No "stop" indications are given, only levels of sound and possible manual changes.

REVIEWS OF RECORDINGS

BY JAMES BOERINGER

CHRISTMAS CAROLS IN CAMBRIDGE, Vol. I (16 carols)—Vom Himmel hoch; Wassail Song [Gloucester-shire]; Es ist ein Ros'; Christmas Song; A Virgin Unspotted; Antioch; Stille Nacht; Deck the Hall; The Holly and the Ivy; In dulci jubilo; Resonet in laudibus [3 versions]; Wassail Song [Yorkshire]; On Christmas Night; Break Forth O Beauteous, Heavenly Light; The Hunter [Brahms]; Adeste fideles; Harvard Glee Club, Radcliffe Choral Society, G. Wallace Woodworth (conductor), James F. Armstrong (organist); Cambridge CRS 401.

Most of this material is choral, rather than congregational, in character: Ralph Vaughan Williams, for example, is responsible for the elaborate settings of the two Wassail Songs and the "On Christmas Night," Bach for two chorales (Bach chorales are practically never suitable for congregational use), and other arrangers for several other carols. Most of the arrangements, of course, are fully-developed compositions based on the pre-existent tunes. The performances are good, though the acoustical environment is evidently not an entirely happy one, with two results: the choruses, which are clearly sung quite well, sound somewhat muffled and lifeless, and the pitches and intervals are frequently off by an irritating hair. It is a good, unimaginative collection.

CHRISTMAS CAROLS IN CAMBRIDGE, Vol. II (15 carols: The First Nowel; King Herod and the Cock; Venite Adoremus; God Rest You Merry, Gentlemen; The Joys of Mary; O Maria, diana stella; The Boar's Head Carol; Hallelujah Chorus [Handel]; Christmas Hymn; Good King Wenceslas; O Magnus Mysterium [Handel]; The 12 Days of Christmas; Carol of a Rose; Le Miracle de Saint Nicolas; To Us Is Born Emanuel); Harvard Glee Club, Radcliffe Choral Society, G. Wallace Woodworth (conductor), James F. Armstrong (organist); Cambridge CRS-411.

Like Vol. I, the present volume might better be called Christmas Music—rather than Carols—in Cambridge. The performances are similarly good but are similarly clouded. When the Glee Club sings by itself, it has sweet and curiously unmasculine sound; the girls by themselves and the two groups together sound somehow too pure and velvety to be for real. However, many people like this kind of music-making, and the record has nothing shockingly bad about it. I wish it did: it might be more interesting.

Hymn of the Month, Vol. I (12 hymns: Veni, veni, Emmanuel; National Hymn; Germany; Hamburg; Azmon; St. Agnes; Morecambe; Russian Hymn; St. Thomas; Diademata; Ein feste Berg); Lloyd Pfautsch (director), Robert Anderson (organist), Alfred B. Haas (annotator); The Graded Press, 201 Eighth Avenue, South, Nashville, Tennessee 37203.

This is the initial volume in what is evidently to be a continuing series of hymn-recordings under the aegis of the Methodist Publishing House, and it is a superb beginning from many standpoints. First of all, the hymns are well chosen, not just for variety and quality, but also for their united exposition of the Church Year. Starting in December, each month is given a subject, and an appropriate hymn is chosen: Advent, Epiphany, Brotherhood, Lent, Easter, The Christian Family, Pentecost, National Life, Kingdomtide (twice), Reformation, and Thanksgiving. The hymns (listed above) are presented by an unidentified group (a choir from Southern Methodist University?) in spirited readings that employ instrumentalists, modulating interludes, large and small forces, descants, and the usual devices of good musicianship to lend variety and interest. This is a recommended recording.

Hymn of the Month, Vol. II (12 hymns: Hyfrydol, Llangloffan, Hymn to Joy, Passion Chorale, Darwall's 148th, Graefenberg, Maryton, Lasst uns erfreuen, St. Anne, Hanover, Luther, and Mit Freuden zart); Albion College Choir, David Strickler (conductor), John Obetz (organist), Fred D. Gealy (annotator); The Graded Press, 201 Eighth Avenue, South, Nashville, Tennessee 37203.

Volume II in this splendid series exceeds the high standards set by the opening volume. Brass quartet and timpani are used to provide

variety of tone-quality. I find the most powerful passages more controlled and linear here than in volume I, and the lyrical passages are more beautifully spun out. Strickler is one of those rare conductors who realizes the effectiveness of the unison line. There should be more unison singing, both accompanied and unaccompanied, both in choirs and in congregations. Annotations here and in volume I are extensive and interesting, and each set comprises a "Study Guide" that is enclosed in each record-jacket. The purpose behind these recordings, of course, is to put excellent hymnody into the homes of Methodist parishioners. The support of a large denominational publishing house, of which the Graded Press is a segment, gives the hymnic ideals of our Society an exciting forward impetus. Let us hope that such a project can be undertaken by other denominations as well.

Hymn of the Month, Volume III

(12 hymns: Munich, Dix, Truro, Shirley, Coronation, St. Magnus, Winchester Old, Tallis' Canon, Old 134th, Lobe den Herren, Kremser, and Sine Nomine); Emory Chamber Singers, William W. Lemonds (director), Samm Batt Owen (organist), J. Edward Moyer (annotator); The Graded Press, 201 Eighth Avenue, South, Nashville, Tennessee 37203.

The hymns on this recording are as well chosen as in the previous volumes and are presented with a similar effort to provide variety and interest.